

TO M^{RS} EYRE.

Jack and the Beanstalk

A COMIC CANTATA

for use OUTSIDE the Nursery

Set to Music

(FOR FOUR SOLO VOICES (S.A.T.B.) & CHORUS)

by
Edmund Rogers.

Ent. Sta. Hall.

LONDON:

WEEKES & C^o.

16, Hanover Street, Regent Street, W.

Price 3/- nett.



INDEX.

Overture.

Page

Nº 1. Chorus "Jack's Mother sent her little Son". 7

Nº 2. { Recit. *Soprano* - "Yet listen to my tale". 20
Aria. *Soprano* - "For when he set them in the earth". 20.

{ Recit. *Tenor* . . . "The door is opened". 23

Chorus "She drags him in". 24

Nº 3. { Chorus "She hides him in a press". 27

{ Recit. *Alto* . . . "Poor Jack soon sees the Ogre". 28

Nº 4. Solo. *Bass* . . . "Fe, fi, fee, fo, fum". 28

{ Recit. *Tenor* . . . "His wife at once replies". 35

Aria. *Alto* . . . "His hen that lays". 35

Nº 5. Quartet & Chorus. "The hen for many days". 37

{ Recit. *Tenor* . . . "Again he seeks the Giant's home". 38

{ Aria. *Tenor* . . . "Jack waits and when he sleeps". 39

Nº 6. Chorus "A third time goes the gallant lad". 42

Nº 7. Recit. *Tenor* . . . "Jack steals the harp". 44

Nº 8. Finale. Chorus. "Jack runs away". 45

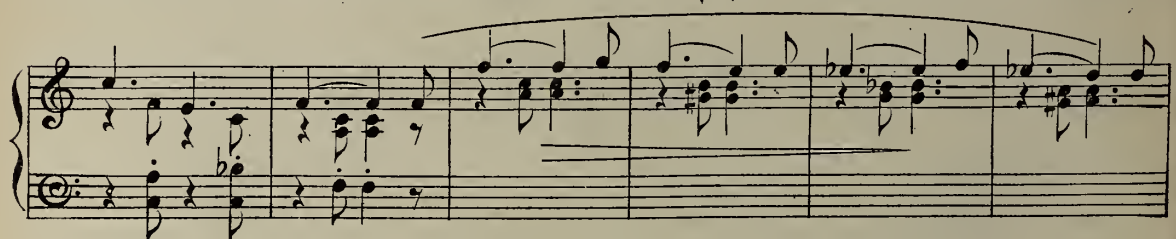
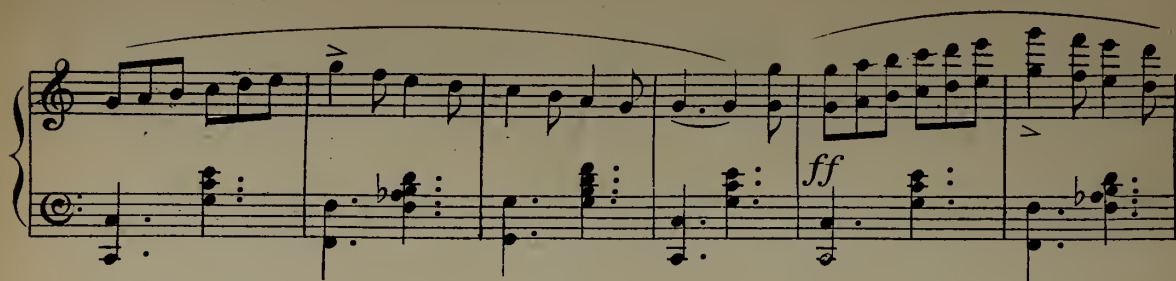
JACK AND THE BEANSTALK.*

OL' ERTURE.

EDMUND ROGERS.

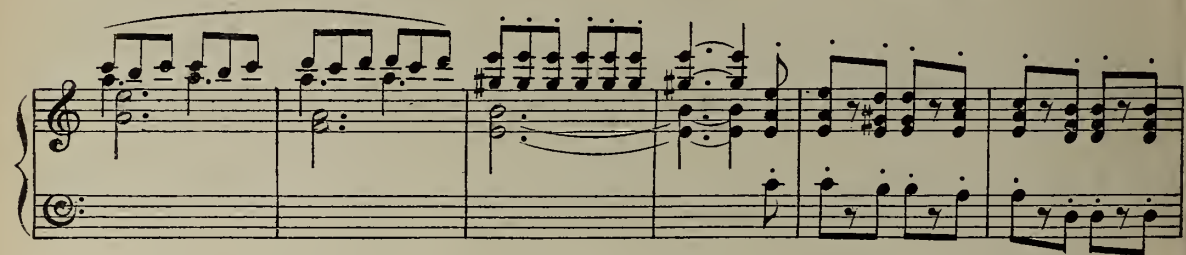
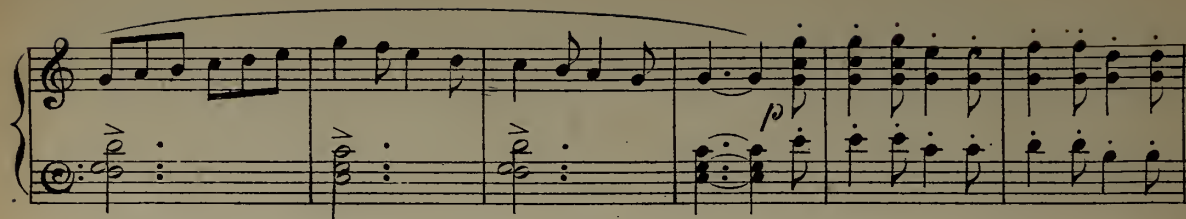
Allegro.

* The words of this Cantata are Copyright.



This page contains six systems of musical notation for a piano piece. The notation is written on grand staves (treble and bass clefs joined). The piece begins with a *rall.* (rallentando) marking, followed by a *tempo.* (tempo) marking. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The tempo is marked *giocoso.* (playful). The piece concludes with a *f* (forte) dynamic. The notation includes various musical symbols such as notes, rests, accidentals, and phrasing slurs.

rall.
tempo.
pp
f
ff
giocoso.
cres:
p
f



Handwritten musical score for piano, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

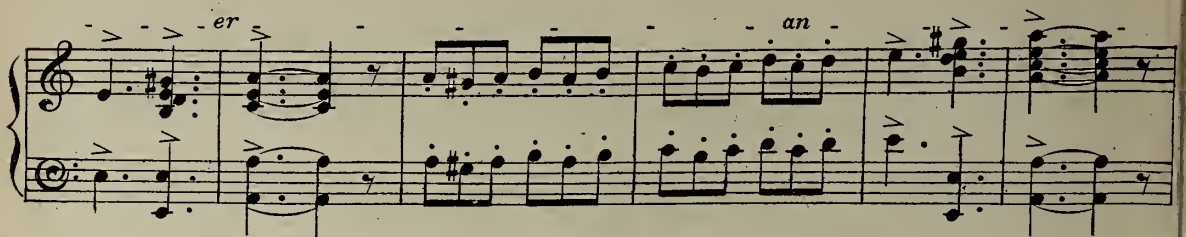
System 1: The first system features a treble and bass staff. The treble staff has a melodic line with a *ff* (fortissimo) marking. The bass staff provides harmonic support with chords.

System 2: The second system continues the piece. The treble staff has a melodic line with a *gra.* (grace note) marking. The bass staff has a *p* (piano) marking.

System 3: The third system begins with a *giucoso.* (playful) marking. The treble staff has a melodic line with a *loco* (loco) marking. The bass staff has a *p* (piano) marking.

System 4: The fourth system features a treble and bass staff. The treble staff has a melodic line with a *f* (forte) marking. The bass staff has a *p* (piano) marking.

System 5: The fifth system continues the piece. The treble staff has a melodic line with a *f* (forte) marking. The bass staff has a *p* (piano) marking.



NO 1. CHORUS. "JACK'S MOTHER SENT HER LITTLE SON."

Allegro
Moderato.

Jack's Mo-ther sent her lit-tle Son To sell the cow for

Jack's Mo-ther sent her lit-tle Son To sell the cow for

Jack's Mo-ther sent her lit-tle Son To sell the cow for

Jack's Mo-ther sent her lit-tle Son To sell the cow for

sempre legg:

rent, And to the mar-ket wil-ling-ly The poor lad with it

sempre legg:

rent, And to the mar-ket wil-ling-ly The poor lad with it

sempre legg:

rent, for rent And to the mar-ket wil-ling-ly The poor lad with it

sempre legg:

rent, And to the mar-ket wil-ling-ly The poor lad with it

sempre legg:

went... The poor lad with it went; The poor lad with it went, The
 went, The poor lad with it went; The poor lad with it went,
 went... The poor lad with it went; he went, The poor lad with it went,
 went... The poor lad with it went; he went, The poor lad with it went,

poor lad with it went; The poor lad with it went; And
 he with it went; he with it went; And
 he with it went; he with it went; And
 he went; he went; And

to the mar_ket wil_ling_ly The poor lad with it went; But
 to the mar_ket wil_ling_ly The poor lad with it went;
 to the mar_ket wil_ling_ly The poor lad with it went;
 to the mar_ket wil_ling_ly The poor lad with it went, he went;

met an old dame on the road, Who said the cow she'd buy For
But met a dame Who said the cow she'd buy For
Who said the cow she'd buy For

beans, which Jack would precious find. If he their worth would try....
beans, which Jack would precious find. If he their worth would try....
beans, which Jack would precious find. If he their worth would try.... If

If he their worth would try.... For
If he their worth would try. For
he their worth would try..... would try. For
If he their worth would try.... For

The image shows a musical score for a song titled "The Bean Song". It features five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The lyrics are: "beans, which Jack would precious find, If he their worth would try. Jack's". The music is in 4/4 time, with a key signature of one sharp (F#). The tempo is marked "legg." (lento). The piano part consists of chords in the right hand and a simple bass line in the left hand. The vocal parts are arranged in a five-part harmony, with the Soprano part having the highest melody and the Bass part having the lowest. The lyrics are written below the vocal staves. The piano part is written on a grand staff (treble and bass clef). The score is for a full vocal ensemble and piano.

Mo - ther sent her lit - tle Son To sell the cow for rent, And

Mo - ther sent her lit - tle Son To sell the cow for rent, And

Mo - ther sent her lit - tle Son To sell the cow for rent, for rent, And

Mo - ther sent her lit - tle Son To sell the cow for rent, And

to the mar - ket will - ing - ly The poor lad with it went; . . . The

to the mar - ket will - ing - ly The poor lad with it went; The

to the mar - ket will - ing - ly The poor lad with it went; . . . The

to the mar - ket will - ing - ly The poor lad with it went; . . . The

poor lad with it went; The poor lad with it went; The
 poor lad with it went; The poor lad with it went;
 poor lad with it went; he went; The poor lad with it went;
 poor lad with it went; he went; The poor lad with it went;

poor lad with it went; The poor lad with it went; And
 he with it went; he with it went; And
 he with it went; he with it went; And
 he went; he went; And

to the mar- ket will- ing- ly The poor lad with it went; But
 to the mar- ket will- ing- ly The poor lad with it went;
 to the mar- ket will- ing- ly The poor lad with it went;
 to the mar- ket will- ing- ly The poor lad with it went, he went;

met an old dame on the road, Who said the cow she'd buy For
 But met a dame, Who said the cow she'd buy For
 Who said the cow she'd buy For

beans, which Jack would precious find, If he their worth would try...
 beans, which Jack would precious find, If he their worth would try...
 beans, which Jack would precious find, If he their worth would try...
 beans, which Jack would precious find, If he their worth would try...

If he their worth would try... For
 If he their worth would try... For
 he their worth would try... would try, would try. For
 If he their worth would try... For

Solo. *p*

beans, which Jack would precious find, If he their worth would try. Jack's

beans, which Jack would precious find, If he their worth would try. Jack's

beans, which Jack would precious find, If he their worth would try. Jack's

beans, which Jack would precious find, If he their worth would try. Jack's

beans, which Jack would precious find, If he their worth would try. Jack's

f *p*

Mo - ther sent her lit - tle Son to sell the cow for rent; And

Mo - ther sent her lit - tle Son to sell the cow for rent, for rent; And

Mo - ther sent her lit - tle Son to sell the cow for rent, for rent; And

Mo - ther sent her lit - tle Son to sell the cow for rent, for rent; And

to the mar - ket will - ing - ly The poor lad with it went; The

to the mar - ket will - ing - ly The poor lad with it went; The

to the mar - ket will - ing - ly The poor lad with it went; The

to the mar - ket will - ing - ly The poor lad with it went; The

Chorus.

poor lad with it went; But met an old dame on the road, Who

poor lad with it went; But met an old dame on the road, Who

poor lad with it went; But met an old dame on the road, Who

poor lad with it went; But met an old dame on the road, Who

said the cow she'd buy For beans, which Jack would

said the cow she'd buy, she'd buy For beans, which Jack would

said the cow she'd buy, she'd buy For beans, which Jack would

said the cow she'd buy, she'd buy For beans, which Jack would

pre-cious find, If he their worth would try. He

pre-cious find, If he their worth would try, would try.

pre-cious find, If he their worth would try, would try.

pre-cious find, If he their worth would try, would try.

L.H.

He sold his Mo - ther's cow for beans, He

Oh, what a sil - ly lad!

sold his Mo - ther's cow for beans, for beans, Oh,

for beans, for beans, Oh,

He sold his cow f r beans, for beans, Oh,

for beans, He sold his Mo - ther's cow for beans, Oh,

Solo. what a sil - ly lad! Oh, Oh, Oh,

what a sil - ly lad! sil - ly lad! Oh, Oh, Oh,

what a sil - ly lad! a sil - ly lad! Oh, Oh, Oh,

what a sil - ly lad! a sil - ly lad! Oh, Oh, Oh,

p

what a sil - ly lad! He sold his Mo - ther's cow for beans, Oh

what a sil - ly lad! He sold his Mo - ther's cow for beans, Oh

what a sil - ly lad! He sold his Mo - ther's cow for beans, Oh

what a sil - ly lad! He sold his Mo - ther's cow for beans, Oh

f

Chorus. what a sil - ly lad! Oh... Oh... Oh...

Chorus. what a sil - ly lad! Oh... Oh... Oh...

Chorus. what a sil - ly lad! Oh... Oh... Oh...

Chorus. what a sil - ly lad! Oh... Oh... Oh...

f

what a sil - ly lad! He sold his Mo - ther's cow for beans, Oh,

what a sil - ly lad! He sold his Mo - ther's cow for beans, Oh,

what a sil - ly lad! He sold his Mo - ther's cow for beans, Oh,

what a sil - ly lad! He sold his Mo - ther's cow for beans, Oh,

what a sil - ly lad! Jack's Mo - ther sent her lit - tle Son To
 what a sil - ly lad! Jack's Mo - ther sent her lit - tle Son To
 what a sil - ly lad! Jack's Mo - ther sent her lit - tle Son To
 what a sil - ly lad! Jack's Mo - ther sent her lit - tle Son To

sell the cow for rent; And to the mar - ket will - ing - ly The
 sell the cow for rent; And to the mar - ket will - ing - ly The
 sell the cow for rent, for rent; And to the mar - ket will - ing - ly The
 sell the cow for rent; And to the mar - ket will - ing - ly The

poor lad with it went; . . The poor lad with it went; The
 poor lad with it went; The poor lad with it went; The
 poor lad with it went; . . The poor lad with it went, he went; The
 poor lad with it went; . . The poor lad with it went, he went; The

poor lad with it went; The poor lad with it went; The
 poor lad with it went; The with it went;
 poor lad with it went; The with it went;
 poor lad with it went; he went;

poor lad with it went; And to the mar-ket will-ing-ly The
 he with it went: And to the mar-ket will-ing-ly The
 he with it went: And to the mar-ket will-ing-ly The
 he went; And to the mar-ket will-ing-ly The

poor lad with it went; Oh,
 poor lad with it went; Oh, what a.. sil-ly lad! Oh,
 poor lad with it went; Oh,
 poor lad with it went, he went; Oh, what a.. sil-ly lad! Oh,

ben marcato. rall: *ff*

what a sil - ly lad! He sold his Mo - ther's cow for beans, Oh,

what a sil - ly lad! He sold his Mo - ther's cow for beans, Oh,

what a sil - ly lad! He sold his Mo - ther's cow for beans, Oh,

what a sil - ly lad! He sold his Mo - ther's cow for beans, Oh,

ben marcato. rall: *ff*

ben marcato. rall:

what a sil - ly, what a sil - ly lad!

what a sil - ly, what a sil - ly lad!

what a sil - ly, what a sil - ly lad!

what a sil - ly, what a sil - ly lad!

a tempo.

what a sil - ly, what a sil - ly lad!

what a sil - ly, what a sil - ly lad!

what a sil - ly, what a sil - ly lad!

what a sil - ly, what a sil - ly lad!

No. 2. *Recit.*:—SOPRANO.—“YET LISTEN TO MY TALE.”

Yet, lis-ten to my tale,— Yet, lis-ten to my tale,— You'll

p

say, you'll say the bar-gain was not bad.

p

Andantino. Aria.—SOPRANO.—“FOR WHEN HE SET THEM.”

For

p *amoroso.*

when he set them in the earth, They grew so ve-ry high, Jack

p

thought if he could reach the top, That he could touch the sky.

..... That he could touch..... that he could touch the

sky. For when he set them in the earth, They grew so ve-ry

high, Jack thought if he could reach the top, That he could touch the

sky. And climb'd,..... and climb'd,.....

.... and climb'd, and climb'd un-til he saw a state-ly cas-tle

con tenerezza.

stand, A - midst fair trees and pas - tures green, In a most strange new

slargandosi.

land. A - midst fair trees and pastures green, In a most strange, most strange new

*colla voce.**a tempo.*

land. . . . And climb'd, and climb'd un - til he saw a state - ly cas - tle

stand, A - midst fair trees and pas - tures green, In a most strange new land, And

climb'd un - til he saw. . . . a state - ly cas - tle stand, . . . A

midst fair trees and pas-tures green, In a most

colla voce.

strange new land In a most strange new land, In

a tempo. *rall.*

a most strange new land

14/70 *14/70*

No 3. Recit.—TENOR.—“THE DOOR IS OPENED.”

The door is o-pen'd Ah! he sees a gi-an-tess appear,

f *14/70* *R.H.:*

One eye in her great fore-head set— Poor Jack has cause for fear.

a piacere.
Adagio.
colla voce.

CHORUS.—"SHE DRAGS HIM IN."

*Allegretto.**sempre legg:**sempre legg:* She

She

sempre legg:

She

sempre leggiero.

drags him in a dain - ty feast She thinks, she thinks the boy will make, When

drags him in a dain - ty feast She thinks, she thinks the boy will make, When

sempre legg: She drags him in a dain - ty feast the boy will make, When

drags him in a dain - ty feast She thinks, she thinks the boy will make, When

cres: her great O - gre - hus - band does His eve - ning, his eve - ning slum - ber take. She

cres: her great O - gre - hus - band does His eve - ning, his eve - ning slum - ber take. She

cres: her great O - gre - hus - band does His eve - ning, his eve - ning slum - ber take. She

cres: her great O - gre - hus - band does His eve - ning, his eve - ning slum - ber take. She

drags him in A dain - ty feast She thinks the boy, the boy will make, When

drags him in A dain - ty feast She thinks the boy, the boy will make, When

drags him in A dain - ty feast She thinks the boy, the boy will make, When

drags him in A dain - ty feast She thinks the boy, the boy will make, When

her great O - gre - hus - band does His eve - ning slum - ber take . . . She

her great O - gre - hus - band does His eve - ning slum - ber take . . . She

her great O - gre - hus - band does His eve - ning slum - ber take . . . She

her great O - gre - hus - band does His eve - ning slum - ber take . . . She

drags him in A dain - ty feast she thinks, she thinks the boy will make, When

drags him in A dain - ty feast she thinks, she thinks the boy will make, When

drags him in A dain - ty feast she thinks, she thinks the boy will make, When

drags him in A dain - ty feast she thinks, she thinks the boy will make, When

cres:

her great O - gre - hus - band does His eve - ning slum - ber take. She

her great O - gre - hus - band does His eve - ning slum - ber take. She

her great O - gre - hus - band does His eve - ning slum - ber take. . . . She

her great O - gre - hus - band does His eve - ning slum - ber take. . . . She

pp *cres:*

drags him in A dain - ty feast She thinks, she thinks the boy will make, When

drags him in A dain - ty feast She thinks, she thinks the boy will make, When

drags him in A dain - ty feast She thinks, she thinks the boy will make, When

drags him in A dain - ty feast She thinks, she thinks the boy will make, When

pp

her great O - gre - hus - band does His eve - ning slum - ber take. . . . When

her great O - gre - hus - band does His eve - ning slum - ber take When

her great O - gre - hus - band does His eve - ning slum - ber take. . . . When

her great O - gre - hus - band does His eve - ning slum - ber take When

her great O. gre - hus. band does His eve - ning slum. ber take...

her great O. gre - hus. band does His eve - ning slum. ber take...

her great O. gre - hus. band does His eve - ning slum. ber take...

her great O. gre - hus. band does His eve - ning slum. ber take...

Misterioso. Lento.

Misterioso. She hides him in a press, She hides him in a

Misterioso. She hides him in a press, She hides him in a

Misterioso. She hides him in a press, She hides him in a

Misterioso. She hides him in a press, She hides him in a

She hides him in a press, She hides him in a

press, She hides him in a press, She hides him in a press.

press, She hides him in a press, She hides him in a press.

press, She hides him in a press, a press, She hides him in a press.

press, She hides him in a press, a press, She hides him in a press.

SOLO. *Recit.* — ALTO. "POOR JACK SOON SEES."

Poor Jack soon sees the Ogre come, Crying in tones like thunder deep,

cres:

Adattacca.

NO 4. SOLO, BASS. — "FE, FI, FEE, FO, FUM?"

Allegro risoluto.

f marcato.

Fe, fi, fee, fo, fum! I smell the blood of an English - man! I smell the

blood... I smell the blood... I smell the blood of an English - man!...

f

Fe. fi, fee, fo, fum! Fe, fi, fee, fo, fum! I smell.....

... the blood the blood the blood of an English-

- man! the blood of an English man! I smell... the blood The

blood of an English man! I smell the blood of an Eng-lish man! I

smell the blood of an Eng-lishman! I smell... the

colla voce.

blood of an English man!

Whether he be liv-ing Or whether he be dead, I'll

grind. his bones I'll

grind. I'll grind. I'll grind. . . his

bones I'll grind. his bones I'll grind his bones I'll

grind his bones I'll grind. I'll grind.

con ferocita.
rall.

..... I'll grind his bones I'll grind his bones I'll grind his bones to

colla voce.
f

a tempo.

make me bread. Whether he be living Or

whether he be dead. I'll grind. I'll

grind. I'll grind. I'll grind.

feroce.

..... his bones I'll grind his bones I'll grind his bones I'll grind his bones to

make me bread. Fe, fi, fee, fo, fum! I smell the

This system contains the first line of the musical score. It features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are 'make me bread. Fe, fi, fee, fo, fum! I smell the'. Dynamic markings include *p* (piano) and *f* (forte).

blood of an Eng-lish - man! I smell the blood. I smell the-

This system contains the second line of the musical score. The lyrics are 'blood of an Eng-lish - man! I smell the blood. I smell the-'. The piano accompaniment features a series of chords and moving lines. Dynamic markings include *p* (piano) and *f* (forte).

blood. . . I smell the blood of an Eng-lish - man!.. Fe, fi, fee, fo, fum!

This system contains the third line of the musical score. The lyrics are 'blood. . . I smell the blood of an Eng-lish - man!.. Fe, fi, fee, fo, fum!'. The piano accompaniment includes a *cres:* (crescendo) marking and a *f* (forte) marking.

Fe, fi, fee, fo, fum! I smell. the

This system contains the fourth line of the musical score. The lyrics are 'Fe, fi, fee, fo, fum! I smell. the'. The piano accompaniment continues with chords and moving lines.

blood the blood the blood of an Eng-lish - man the blood of an Eng-lish.

This system contains the fifth line of the musical score. The lyrics are 'blood the blood the blood of an Eng-lish - man the blood of an Eng-lish.'. The piano accompaniment includes a *p* (piano) marking.

man! I smell... the blood The blood of an Eng-lish-man! I

smell the blood of an Eng-lishman! I smell the blood of an Eng-lishman! I

smell... the blood of an Eng-lish-man! Whether he be

living Or whe-ther he be dead, I'll grind his bones... I'll grind his

bones... I'll grind his bones to make me bread Fe. fi. fo, fee, fum!

Fe fi fee fo fum! I'll grind... his

bones his bones his bones to make me bread. His bones to make me

bread. I'll grind... his bones his bones to make me bread. I'll

grind... his bones I'll grind... his bones I'll grind...
colla voce.

his bones to make me bread.

His wife at once re-plies: "You

on-ly smell a pass-ing crow That o'er the chim-ney flies."

Aria.—ALTO.—"HIS HEN THAT LAYS."

Andantino. His

hen that lays the gold-en eggs He bids the O-gress bring... And

at... his bid-ding straight it lays, A ve-ry wondrous thing. A

ve - ry wondrous thing. His hen that lays the gold - en eggs He

bids the O - gress bring, And at... his bid - ding straight it lays, - A

ve - ry wondrous thing. A ve - ry wondrous thing.

Allegro Moderato.

Giofante.

But while the Gi - ant sleeps, Our Jack creeps out and grasps the

hen, And rush - es, fast as he can run Out of this dreadful

Solo. QUARTET. "THE HEN FOR MANY DAYS."

37

The hen for ma - ny days and weeks Sup - plies all that they
 den. The hen for ma - ny days and weeks Sup - plies all that they
Solo. The hen for ma - ny days and weeks Sup - plies all that they
Solo. The hen for ma - ny days and weeks Sup - plies all that they

need; But Jack is anx - ious once a - gain To do a val - liant
 need, they need; But Jack is anx - ious once a - gain To do a val - liant
 need; But Jack is anx - ious once a - gain To do a val - liant
 need; But Jack is anx - ious once a - gain To do a val - liant

Chorus.

deed. *Chorus.* The hen for ma - ny days and weeks Sup - plies all that they
deed. *Chorus.* The hen for ma - ny days and weeks Sup - plies all that they
deed. *Chorus.* The hen for ma - ny days and weeks Sup - plies all that they
deed. *Chorus.* The hen for ma - ny days and weeks Sup - plies all that they

need; But Jack is anx - ious once a - gain To do a val - liant

need, they need; But Jack is anx - ious once a - gain To do a val - liant

need; But Jack is anx - ious once a - gain To do a val - liant

need; But Jack is anx - ious once a - gain To do a val - liant

deed.

deed. SOLO. *Recit.* — TENOR. "AGAIN HE SEEKS."

deed. A. gain he seeks the Giant's home; Hid - den, once more he

deed.

eres:

sees The O - gre counting, count - ing bags of gold, His

*Allegretto con Grazia.
a tempo.*

love his love of wealth to please.

Jack waits, and when he

Adagio.

sleeps, steals out and bears the bags a - - way Re - turn - ing to his

Mo - ther's home Still by the bean - stalk way Still by the bean - stalk

way Jack waits; and when he sleeps, steals out, And bears the bags a -

- way Re - turn - ing to his Mo - ther's home Still by the bean - stalk

way. Still by the bean-stalk way, . . . Still by the bean-stalk

way, . . . Re - turn - ing to ' his Mo - ther's home Still by the bean-stalk

rall.

way. . . Jack waits, and when he sleeps, steals out, And bears the bags a -

a tempo.

- way, . . . Re - turn - ing to his Mo - ther's home Still by the bean-stalk

way. . . Jack waits, and when he sleeps, steals out, and bears the bags a -

way Re - turn - ing to his Mo - ther's home Still by the bean - stalk

way Still by the bean - stalk way Still by the bean - stalk

way Re - turn - ing to his Mo - ther's home Still by the bean - stalk

con tenerezza.

colla voce.

way Still by the bean - stalk way Still by the bean - stalk

slentando.

pp

way

pp

NO 6. CHORUS. "A THIRD TIME GOES THE GALLANT LAD."

Allegretto.

A third time goes the gal-lant lad Dis-

-guis'd, of course, each time: The Gi-ant has a gold-en harp That

plays a... love-ly chime That plays a love-ly chime. Solo. The

Gi - ant has a gold - en harp That plays a love - ly chime. The

Gi - ant has a gold - en harp That plays a love - ly chime. The

Gi - ant has a gold - en harp That plays a love - ly chime. The

Gi - ant has a gold - en harp That plays a love - ly chime. The

Chorus.
Gi - ant has a gold - en harp That plays a love - ly chime. *Chorus.* A

Gi - ant has a gold - en harp That plays a love - ly chime. *Chorus.* A

Gi - ant has a gold - en harp That plays a love - ly chime. *Chorus.* A

Gi - ant has a gold - en harp That plays a love - ly chime. *Chorus.* A

third time goes the gal - lant lad Dis - guis'd, of course, each time The

third time goes the gal - lant lad Dis - guis'd, of course, each time The

third time goes the gal - lant lad Dis - guis'd, of course, each time The

third time goes the gal - lant lad Dis - guis'd, of course, each time The

Gi - ant has a gold - en harp That plays a love - ly

Gi - ant has a gold - en harp That plays a love - ly

Gi - ant has a gold - en harp That plays a love - ly

Gi - ant has a gold - en harp That plays a love - ly

chime.

chime.

chime.

chime.

f *roll.*

No 7. *Recit.*—TENOR.—“JACK STEALS THE HARP.”

Jack steals the harp. A - las! a - las! a - las!... It

cries out to its mas-ter!

mf *una corde.*

CHORUS.—BASSES. *Sotto voce.*

Allegro.

gra *loco.* Fe, fi, fee, fo, fum, He smells the

blood of an Eng-lish-man.

No 3. *Finale.*—CHORUS.—“JACK RUNS AWAY.”

Allegro Vivace.

Jack runs a-way, Jack

Jack runs a-way, Jack

Jack runs a-way, Jack

Jack runs a-way, Jack

Jack runs a-way, Jack

ff *p* *ff*

runs a way, Jack runs a

runs a way, Jack runs a

runs a way, Jack runs a

runs a way, Jack runs a

- way, Jack runs a

- way, Jack runs a

- way, Jack runs a

- way, Jack runs a

Jack runs a way, but af - ter him The O - gre fol - lows

Jack runs a way, but af - ter him The O - gre fol - lows

Jack runs a way, but af - ter him The O - gre fol - lows

Jack runs a way, but af - ter him The O - gre fol - lows

res:

fas - ter, Jack runs a - way, but af - ter him The O - gre fol - lows

cre:

fas - ter, Jack runs a - way, but af - ter him The O - gre fol - lows

res:

fas - ter, Jack runs a - way, but af - ter him The O - gre fol - lows

res:

fas - ter, Jack runs a - way, but af - ter him The O - gre fol - lows

fas - ter, Jack gains his home; he grasps an axe; Cuts through the fa - tal

fas - ter, Jack gains his home; he grasps an axe; Cuts through the fa - tal

fas - ter, Jack gains his home; he grasps an axe; Cuts through the fa - tal

fas - ter, Jack gains his home; he grasps an axe; Cuts through the fa - tal

fas - ter, Jack gains his home; he grasps an axe; Cuts through the fa - tal

bean;... And ly - ing with a bro - ken neck, The Gi - ant now is

bean;... And ly - ing with a bro - ken neck, The Gi - ant now is

bean;... And ly - ing with a bro - ken neck, The Gi - ant now is

bean;... And ly - ing with a bro - ken neck, The Gi - ant now is

seen... Jack gains his home; he grasps an axe; Cuts through the fa - tal bean; . And
 seen... And
 seen... And
 seen...

ly - ing with a bro - ken neck The Gi - ant now is seen... Jack
 ly - ing with a bro - ken neck The Gi - ant now is seen...
 ly - ing with a bro - ken neck The Gi - ant now is seen...
giocoso.

gains his home, he grasps an axe; Cuts through the fa - tal bean; . . . And
 And
 And
 And
 And

ly - ing with a bro - ken neck, The Gi - ant now is seen... Jack

ly - ing with a bro - ken neck, The Gi - ant now is seen... Jack

ly - ing with a bro - ken neck, The Gi - ant now is seen... Jack

ly - ing with a bro - ken neck, The Gi - ant now is seen...

mf

gains his home; he grasps an axe; Cuts through the fa - tal bean;... And

gains his home; he grasps an axe; Cuts through the fa - tal bean;... And

gains his home; he grasps an axe; Cuts through the fa - tal bean;... And

And

ly - ing with a bro - ken neck, The Gi - ant now is seen.

ly - ing with a bro - ken neck, The Gi - ant now is seen.

ly - ing with a bro - ken neck, The Gi - ant now is seen.

ly - ing with a bro - ken neck, The Gi - ant now is seen.

f

Jack gains his home;
 Jack gains his home;
 Jack gains his home;
 Jack gains his home;

he grasps an axe;
 he grasps an axe;
 he grasps an axe;
 he grasps an axe;

through... the fa-tal bean;...
 through... the fa-tal bean;...
 through... the fa-tal bean;...
 through... the fa-tal bean;...

And

And

And

And

And

ly - ing with a bro - ken neck, The Gi - ant now is seen. . . And

ly - ing with a bro - ken neck, The Gi - ant now is seen. . . And

ly - ing with a bro - ken neck, The Gi - ant now is seen. . . And

ly - ing with a bro - ken neck, The Gi - ant now is seen. . . And

ly - ing with a bro - ken neck, The Gi - ant now is seen. . . The

ly - ing with a bro - ken neck, The Gi - ant now is seen. . . The

ly - ing with a bro - ken neck, The Gi - ant now is seen. . . The

ly - ing with a bro - ken neck, The Gi - ant now is seen. . . The

mosso poco meno.

Fai - ry who the beans be - stow'd Then comes the tale to tell, ... How

mosso poco meno.

Fai - ry who the beans be - stow'd Then comes the tale to tell, ... How

mosso poco meno.

Fai - ry who the beans be - stow'd Then comes the tale to tell, ... How

mosso poco meno.

Fai - ry who the beans be - stow'd Then comes the tale to tell, ... How

mosso poco meno.

"once up - on.. a time," long past, That Gi - ant stern and fell, ... Had

"once up - on.. a time," long past, That Gi - ant stern and fell, ... Had

"once up - on.. a time," long past, That Gi - ant stern and fell, ... Had

"once up - on.. a time," long past, That Gi - ant stern and fell, ...

slain Jack's Fa - ther, seiz'd his lands, And left his wi - dow lone; ... And

slain Jack's Fa - ther, seiz'd his lands, And left his wi - dow lone; ... And

slain Jack's Fa - ther, seiz'd his lands, And left his wi - dow lone; ... And

And

that, in ta - king all his wealth, Jack did but claim his own. . . The

that, in ta - king all his wealth, Jack did but claim his own. . . The

that, in ta - king all his wealth, Jack did but claim his own. . . The

that, in ta - king all his wealth, Jack did but claim his own. . .

Fai - ry who the beans be - stow'd, Then came the tale to tell. . . How

Fai - ry who the beans be - stow'd, Then came the tale to tell. . . How

Fai - ry who the beans be - stow'd, Then came the tale to tell. . . How

How

"once up - on a time," long past, That Gi - ant, stern and fell. . . Had

"once up - on a time," long past, That Gi - ant, stern and fell. . . Had

"once up - on a time," long past, That Gi - ant, stern and fell. . . Had

"once up - on a time," long past, That Gi - ant, stern and fell. . . Had

accel: -

slain Jack's Fa - ther, seiz'd his lands And left his wi - dow

accel: -

slain Jack's Fa - ther, seiz'd his lands And left his wi - dow

accel: -

slain Jack's Fa - ther, seiz'd his lands And left his wi - dow

accel: -

slain Jack's Fa - ther, seiz'd his lands And left his wi - dow

accel: -

lone; And that in ta - king all... his wealth, Jack

lone; And that in ta - king all... his wealth, Jack

lone; And that in ta - king all... his wealth, Jack

lone; And that in ta - king all... his wealth, Jack

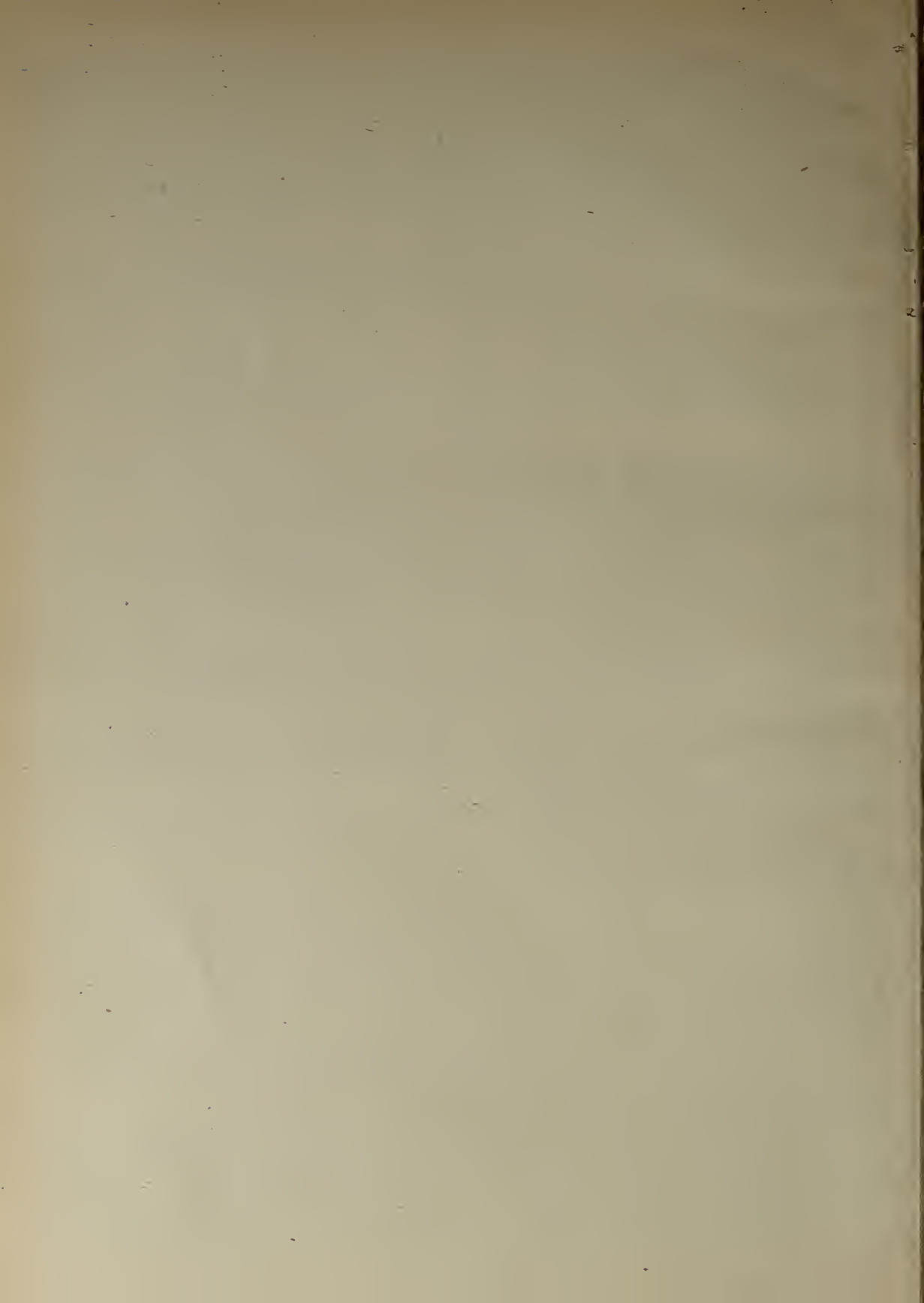
did but claim his own. In ta - king, ta - king

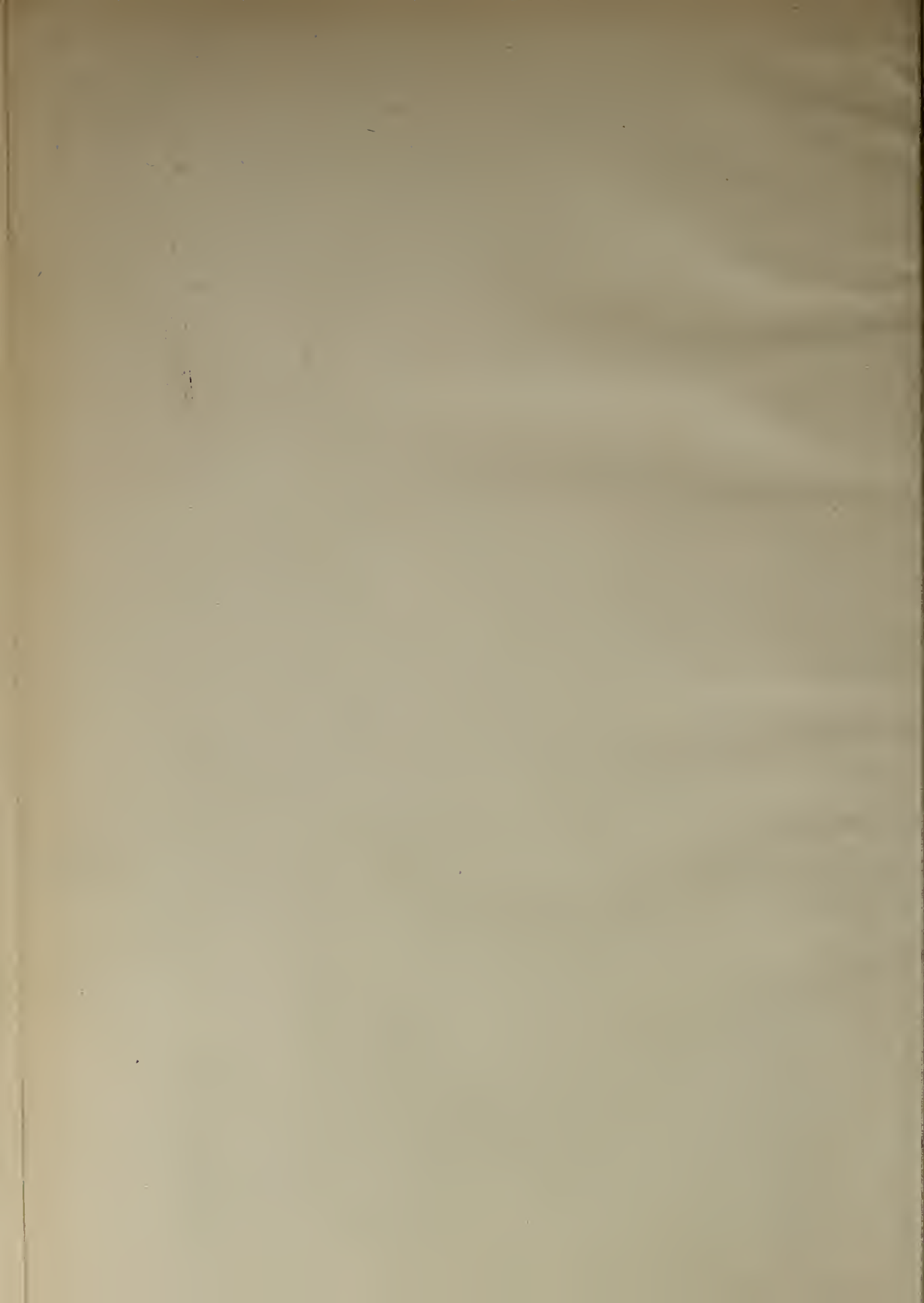
did but claim his own. In ta - king, ta - king

did but claim his own. In ta - king, ta - king

did but claim his own. In ta - king, ta - king

[illegible]









BOSTON PUBLIC LIBRARY



3 9999 06621 391 7

